DOCUMENT RESUME

ED 280 498 IR 051 857

TITLE	IFLA General Conference, 1986. Special Libraries Division. Section: Art Libraries. Papers.
INSTITUTION	International Federation of Library Associations and Institutions, The Hague (Netherlands).
PUB DATE	Aug 86
NOTE	77p.; Papers presented at the International Federation of Library Associations (IFLA) General Conference (52nd, Tokyo, Japan, August 24-30, 1986).
PUB TYPE	Speeches/Conference Papers (150)
EDRS PRICE	MF01/PC04 Plus Postage.
DESCRIPTORS	*Art Materials; Developed Nations; Fantasy; Fiction; Foreign Countries; Illustrations; *Information Networks; International Organizations; Library Associations; Library Technical Processes; Literary History; *Research Tools; *Special Libraries
IDENTIFIERS	*Art Libraries; Asia Pacific Region; Canada; Japan; Posters; USSR

ABSTRACT

Papers on art libraries presented at the 1986 International Federation of Library Associations (IFLA) conference include: (1) "The Change of Illustrated Story Books in the Edo Period (1660-1880)" (Yaeko Kimura, Japan); (2) "History of Posters in Japan and the Present States of Their Documentation" (Itsuo Okubo, Japan); (3) "Solutions to Processing East Asian Language Materials in a Canadian Library" (Melva J. Dwyer, Canada); (4) "History of Western Sources on Japanese Art--A Bibliographic Essay" (Nancy S. Allen, United States); (5) "Art Information Networks in Asia and the Pacific" (Sue Boaden, Australia); and (6) "Traditional Methods of Work with Literature on Art in the All-Union State Library of Foreign Literature (A. M. Semicheva, USSR). (KM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☒ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED280498

IFLA

General Conference

Special Libraries Division

Section: Art Libraries

Tokyo, Japan
August 1986

IRO 51 857

BEST COPY AVAILABLE

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
A.L. Van Wesemael
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

IFLA GENERAL CONFERENCE, TOKYO
1986
Division: Special Libraries
Section: Art Libraries
83-ART-1-E

The Change of Illustrated Story Books in Edo Period (1660-1880)

by

Yaeko Kimura
Librarian
Tokyo Metropolitan Central Library
Tokyo, Japan

KEYWORD(S):
Kusazôshi
Illustrated book

For internal use only:
To be brought to meeting no:
---------413----------
Remarks:
to be presented orally ☒
for distribution only ☐

0832

I. Introduction

Kusazoshi is a type of popular fictions of Edo period. The name kusazôshi means non serious booklet which has been published in Edo (now in Tokyo) between 1660 and 1890. Before entering the main theme, I'll glance at the history of Japanese printing.

II. Before apparition of kusazôshi.

The oldest dated examples of Japanese printing still surviving are Hyakumanto-darani, the printing of one million Buddhist charms or Mantras (dharani), each to be placed in a miniature wooden pagoda and distributed to 10 leading monasteries of the land to give thanks to Buddha.

After the 11th century originating in Buddhist monasteries for the production of multiple copies of religious texts, printing passed into the hands of the aristocracy.

In the 13th century the new doctrines of Buddhism avidly studied and inspired strenuous activity in the buildings of temples and monasteries, carving of Buddhist cult figures, and reverent copying of scriptural texts.

These texts contain a fully authentic example of a printed text (1239) and illustrations (1246) which depict the possessions of a monk. They are very important in the Japanese history of illustrations.

It was when we came to the printed books of the Zen sect that Chinese influence on Japanese printing was most noticeable. Chinese printers were invited to Japan to reprint Chinese books and to produce Japanese books in Chinese style.

In the latter half of the 15th century, daimyô feudal lords in trade ports, Sakai, Satsuma, and Suô embarked on publishing enterprises on the subjects of not only Buddhism and Confucianism, but also medical science, and art of poetry.

In 1590's, when the more publishers set to work and the wider range of subjects were treated by books, introduction of European style movable types by Valignano revolutionalised Japanese printing. This Jesuit publications, called kirishitan-ban, however was localized largely in the northern Kyûshû untill 1610, when persecution of the Christians in Japan intensified, and so its influence on the history of Japanese printing was of limited importance.

The emperor, the shôgun, and daimyô paved another way of introductions of movable types from Korea to produce official publications.

A special place in the field of fine printing must be given to the sagabon. This is the name given to a group of luxury editions of Japanese literary works printed at

the so-called Saga Press of the famous painter, calligrapher, and art connoiseur who was responsible for designing many of these beautiful books and for writing the original calligraphy for some of them, while a prosperous merchanmt is credited with supervision of the printing process. Thus, publication of illustrated literary books by an artist and a prosperous merchant, not governors nor aristcrats made a great step foreward in the next age. During the 60 years from 1590 to 1650 the introduction of movable type revolutionarised Japanese printing. Its use was short-lived, for its technology ultimately proved less suited to Japan's needs than the traditional method of printing from wood blocks, but it led to final liberation from the Buddhist yoke, to the first printing of nearly all the great classics of Japanese literature, and to publishing miscellaneous current works of hobby, farces, contemporary novels and others. As the reading public were increasing in number, some publishers were engrossed in money-making.

There is no doubt that the short-lived ascendancy of movable type stimulated the emergence of a publishing industry in Japan, small as it still was by the mid-17th century. Block printing had continued to flourish even during the movable type boom. When printing passed into

commercial hands and a book went into many editions, printings from movable types of hiragana syllabary, though effective for spread of reading, were so difficult and expensive to recompose that the technique of engraving woodblocks came to be again prevailing.

Commercial publishers of Edo period began to issue printed editions of almost all the works of Japanese literature that had hitherto existed only in manuscript, poetical anthologies, novels, diaries, essays, and short stories. At the same time, new creative works began to be printed and published soon after they were written. In addition to works of pure literature, books on a wide range of other subjects were written and published. These included Confusian philosophy, Buddhism, history, directory, geography, medicine, arithmetic, Shintoism, moralistic and didactic works, poetry, novel, family recipe, cookery, drama, and picture, ranging almost all subjects from culture to taste and hobby.

In the late seventeenth century, publication of these popular books became flourishing. Activity of Hishikawa Moronobu as an illustrator prepared the ground for birth of kusazôshi.

III. Source of kusazôshi and its history.

The source of kusazôshi is traceable to emakimono

picture scrolls by talented painters and calligraphers. These scrolls generally consisted of pictures either interspersed with the text or placed at the top of scroll with the text underneath which is convenient to read a change of affairs. There described histories of temples and shrines, and afterwards biographies of high priests, and time went on, short fairie tales came to be mainly written. The more popular these works became, the more people enjoyed to read them. While Nara-ehon, or books illustrated in Nara style were published. Thus the prosperous publication of popular books led to appearance of otogi-zôshi and then more simplified booklets kusazôshi.

The protoptype of kusazôshi is not clear. Kôzei byôshi-bon is commonly recognised as its origin. But we have no material evidence to verify that. The only clear fact is that there were small books sized about 13cm x 9cm. Afterwards the standard measuring was fixed to 16cm x 12cm, each containing five double pages (folios), essencially being picture books with narrative and dialogue written in the blank spaces of the full-page illustration, each was composed of one to three volumes.

The technical term kusazôshi was applied to akahon, kurohon, aohon, kibyôshi, and gôkan in chronological order. Such names come from the colors of book cover, or a book style. They were printed by engraved blocks. The text

were ordinally monochrome. In addition to the cover itself, there was usually a printed slip daisen pasted on, giving the title of works and sometimes a pictorial design that was simbolized publishing year or publisher. This slip grew bigger and bigger to the same size of cover, and developed into multicolored printed cover like nishikie painting. It is inevitable for students of kusazôshi to take care of daisen and covers. There lie many interesting subjects worth researching.

About their contents, akahon deal with fairy tales, festivities, and ghost stories, kurohon, aohon stories from dramas, historical romances, realistic stories of contemporary life, kibyôshi developed into contemporary life and manners, humour and satire for adults. By a ban issued, they were transfered into didactic and revenge stories, and gôkan deals with mysterious stories.

In my limited time on this occasion, using color slides, I'll trace only their physical changes, and not changes of their contents.

Akakohon, small sized akahon 13cm length and 9cm width. This is a forerunner of akahon named Hatsuharu no iwai which means "new year's festival" bound with an account book dated the 6th year of Empô era (1678). The first edition of this work was published in 1660, describing

the customs and manners of inhabitants in Edo. Besides this work, only two pieces are existing, Meijinsoroe "a list of craftsmen" and Mujina no katakiuchi. No signatures of illustrators are found in these works. But they seems to have been illustrated by the painters of Hishikawa Moronobu's school.

Akahon (red books), so called because of their covers, exactly scarlet books, many of them were published in Kyôho era (1716-1735). They were mainly confined to juvenile literature or to children's folktales such as Saru kani kassen and Kareki ni hana sakase jiji, intended to be New Year's gifts for children, and many of them end "all's well". Tadatoru yama no hototogisu is similar to Munchauzen's story of adventures, but the plot develops happily with Japanese Seven Deities of Good Fortune. In my own investigation, only 76 titles are existing.

Kurohon (black books) were first published in 1744 or little earlier. The first published title was Tamba no tete uchiguri which was adapted from ningyô-jôruri puppet show. I think that the frame decolated with phoenixes and paulownia on the cover seems to have symbolised theatrical curtains and screens.

Aohon green book (in Japanese ao means blue, but occasionally means green) appeared little after kurohon. Many plots of kurohon derived from tragedies of the warriors' families, while aohon treated somewhat humourously contemporary themes. For example, Yamatokotoba Gensô monogatari is a parody adapted from a Chinese historical romance of Hsuan-chang and Yang-kuei-fei to a Japanese merchant family. However, when running into a second impression, the green cover of aohon was renewed to the black, it is convenient for us to think that aohon belong to the same genre as that of kurohon. Prominent among these author-artists were Tomikawa Ginsetsu, Torii Kiyomitsu, and Torii Kiyotsune, of the works of them about 900 titles are recognised to survive by my research.

Kibyôshi (yellow covered books) are kusazôshi which were published between 4th of An'ei era and 3rd year of Bunka era (1775-1806). They are covered yellowish green. In 1775 Koikawa Harumachi wrote witty and satirical Kinkin sensei eiga no yume, he was credited with being originator of kibyôshi. In kibyôshi the author generally observed ironically real life of Edo, created something fantastic of which characteristics were wit, nonsense and humour. Reflecting such characteristics, the illustrations are realistic not explicative, and of light touch. Among

illustrations of this genre, many of Katsukawa school and Kitao shool, and not a small number of Torii Kiyonaga and Kitagawa Utamaro.

Following the Kansei Reforms of 1787-93 kibyôshi authors were restricted to write more acceptable subjects such as righteous vengeance and virtue rewarded.

Santô Kyôden published a extremely didactic allegorical work Shingaku hayazomegusa in which Good and Evil fascinate each other in the hero's mind. Scince 1804, revenge stories were prevailing. Loyalty and piety became respected in them. Partly through the influence of the larger yomihon (called "reading books", to distiguish them from ehon or picture books), kusazôshi showed a gradual shift toward greater depth of characterization and intricay of plot. This trend was facilitated by their increasing length, as multivolume stories became common. In 1804 the term gôkan (assembled fascicles) was first applied to these more complex works, and they soon became extremely popular.

Gôkan, with elaborate multicolor covers by masters of ukiyo-e print, many fasciles, bound into a single volume and sold as a set. Katakiuchi Adatarayama by Shikitei Samba written in transition period from kibyôshi to gôkan. It was sold in both styles. This work belongs to a picaresque using the plot of a Chinese short novel introduced to Japan

in those days. The author confessed that the time had obliged him to write such a revenge story against his will to write more humourously or more satirically.

Ukiyogata rokumai byôbu by Ryûtei Tanehiko was written in the periods of Bunsei and Tempô (1818-1843), when gokan was at its ripe maturity. Its cover had calm tone. This work are well known as the first Japanese novel translated into European languages.

In the same period, Kyokutei Bakin adapted Kompira bune rishô no tomozuna from Chinese legendary romance written in Tang Dinasty The adventures of a monkey, while Nisemurasaki inaka Genji of Ryûtei Tanehiko was a witty and imaginative adaptation of Japanese classic, The tale of Genji.

In the previous years the shogunate had issued edicts severely restricting the publication of fictional writings, which had frequently been used as a vehicle of satire. In this period, Santô Kyôden also wrote many revenge stories in the manner of yomihon real novel, the subjects of which were minded to be didactic.

In the 12th year of Tempô era (1842) the shogunate initiated Tempô Reform. Improvements of economy and public moral were recomended. Even in the case of gôkan multi-colored covers, portraits of kabuki actors, and its dialogues were all prohibited using. And nothing might

be done for them.

After failure of the Reform, gôkan were again covered multi-colored. But as for their contents, they had not such originality as those in old days. Digest editions of the long romance like Nansô Satomi hakken-den were often published. Voluminous gôkan of mysteries aquired wide-spread poularites. In these works, hero or heroine competes to use magic of a toad, a snake or a slug.

With change of times to opening of Japan, even in kusazôshi we could see western influences. Osana etoki bankoku banashi was a typical example for introducing western civilisation to infancy. After entering Meiji era, we had Yamatogana seiyô bunko which described a life of Napoleon. Its cover was designed with alphabetical characters.

Kusazôshi remained popular well into Meiji era but about ten years later eventually lost their readers to novels serialized in newly introduced newspapers. I have presented you, on this occasion, only a short period of the traditional long history of Japanese popular illutrated stories. It is very happy for me, if I could attract your attention, librarians who come from all over the world.

I express my special thanks to Mr. Jûzô Suauki, ancient librarian-inspector of the National Diet Library, for his lecture at Tokyo Metropolitan Hibiya Library 1966, to which this paper and my slide projection at IFLA owe very much.

He advised me on my paper and on my plan for slide projection. (tr. by N. Nagao)

IFLA

1986

IFLA GENERAL CONFERENCE, TOKYO

Division: Special Libraries

Section: Art Libraries

84-ART-2-E

History of posters in Japan and the present states of their documentation

by

Itsuo Okubo

Chief Librarian and Curator of the Museum-Library,

Musashino Art University

Tokyo, Japan

KEYWORD(S):

Posters in Japan

Poster documentation

For internal use only:

To be brought to meeting no: 113

Remarks:

to be presented orally ☒

for distribution only ☐

1052

1. Why are Japanese posters taken up nowadays?

In 1985 the 1st International Triennial of Poster in Toyama was held by the Museum of Modern Art, Toyama. 653 designers from 37 countries in the world sent their 1,567 posters to it (1). The International Poster Biennale in Warsaw has been executed since 1966. However, the 9th Biennale was abondoned, and the 9th/10th one was opened in 1984 after the lapse of four years. 874 posters by 525 designers from 41 countries were selected (2). It is noted that Toyama and Warsaw poster competitions were equally matched in scale though Toyama Triennial was the first poster contest in Japan. Warsaw Poster Biennale has three categories, social, cultural and commercial. In either department, Japanese designers have won many medals of gold, silver or bronze since the 1st. After many achievements in competitions of the world, Japan reached the level of carrying out the poster competition.

Japanese posters have been highly regarded by overseas people. Print, the American magazine, published a special issue featuring the articles on Japanese graphic design of 65 pages in Nov./Dec., 1984. It was pointed out in the articles that the key to reveal the exellence of Japanese graphic design and the secret of its production existed in the shoshin spirit of the Japanese (their beginner's heart and their original mind as a unique culture) (3). And Lou Dorfsman estimates the works of Japanese designers as follows:

> The most interesting and successful work included in ART DIRECTION TODAY is, I find, that which is most Japanese, that which draws most heavily upon the cultural and visual traditions indigenous to Japan. They prove that just because designers the world over may share a common message doesn't mean that each can't say the same thing using his own particular and distinctive vocabulary.... The Japanese tradition of

superb workmanship, skill and care shines through. The expert mastery of the camera, the fine printing, the seeming ease with which difficult concepts are executed--all are impressive. They demonstrate yet again that Japanese craftsmanship is second to none. (4)

This is why Japanese posters are taken up nowadays. These situations were brought by learning from European countries, the mother land of posters and the United States, the new poster design founder who had succeeded to the European tradition.

2. History of Japanese posters

2-1 Prehistory of posters in Japan

Early in the seventeenth century the feudal government (Edo bakufu) was established and broke off all relations with foreign countries. But in 1867 the Edo bakufu turned over its power to the Emperor, and in 1868 a new government was formed with the Emperor Meiji at its head. The twenty year period immediately following this tradition saw the new Meiji government implement a wide range of measures modeled on European examples and designed to set Japan on its way to becoming a modern nation.

The Edo bakufu imposed various severe regulations on people in order to maintain its political power. For example, it tried to prohibit the commercial activities. However, as the result of a long peaceful period in the eighteenth and nineteenth centuries, the merchants, particularly in Edo (Tokyo) and Osaka, were able to develop their economic power far exceeding that of the warriors. And the flowers of the merchant culture blossomed beautifully. Advertising activities became popular in the background of these historical situations. In 1683 Echigoya, one of the greatest merchants in those days, distributed hikifuda (propaganda bill), "Cash bargain

and honest price," all over the Edo City. On the other hand, illustrated signboards, on which unique trademarks and logotypes of the stores were put, were designed for unlettered people who couldn't read the letters of propaganda bills.

Ebira (illustrated propaganda bill), which might be called the forerunner of poster in Japan, was also produced in those days. These visual advertisements developed nishikie, propaganda bill of licensed quarters, on which public women were painted, and ukiyoe, propaganda bill of theater, on which actors were painted. The printing method of these propaganda bills was the polychrome woodcut prints. In spite of such a historical background, the word, nishikie, has been used as the general term of polychrome ukiyoe prints.

2-2 Appearance of posters in Japan

It is said that the first poster in the world was Honoré Daumier's Charbon d'Ivry in 1864 (6). This poster was produced by the method of lithography which Alois Senefelder had invented in 1798. On the basis of this interpretation, though ebira in the Edo era performed the function of a poster, it was not a poster. Posters which were mass-produced for advertising by the method of lithography, appeared early in the Meiji era in Japan. Lithograph Engraving Co., Ltd. was founded in 1872 and Ottoman Smolick taught the method of lithography to the Japanese in the company. And in 1880 Kaiseki Sada produced the poster of Advice to National Enrichment. It was pointed out that this was the first poster by lithography in Japan (7). But the term of the poster was not used. People called it ebira, birae (propaganda picture), ekanban (illustrated billboard), kôkokue (advertising picture), or moyô (designed pattern). It has been popularly used since 1921 when the two exhibitions of European Posters for War Propaganda were held by Asahi Newspapers Co., Ltd. and Yomiuri Newspapers Co., Ltd. (8).

The Sino-Japanese War of 1894-5 brought the prosperity of manufacturing and commerce to Japan and the advertising activities of the Japanese enterprises grew also prosperous. The superb lithography technique by pointillism was developed in Japan and the pictures had been printed as they stood since then. As a result the posters using pictures of beauties were much produced and they were highly esteemed as pictures which decorated the room: the Mitsukoshi Dry-goods Store's posters using pictures of beauties by Saburôsuke Okada and Goyô Hashiguchi; the Morinaga Confectioner's one by Sanzô Wada; and many enterprises' ones by Tsunetomi Kitano, Yumeji Takehisa, etc.

2-3 Posters in the commercial art movement

In the end of Meiji era, rushing into 1900, posters were popularly acknowledged. And there appeared people who regarded them one of the important fields in the commercial art and produced them. The representative man of them was Hisui Sugiura (1876-1965), who was called the first commercial artist in Japan. In 1914 he produced the poster, Mitsukoshi Dry-goods Store; in celebration of the opening of its new Nihonbashi Building. Although it was on the extension of posters using pictures of beauties, it has been estimated as the first poster with the intention of designing. It was in art nouveau tone and he learned its technique from the materials that Kiyoteru Kuroda, his teacher, had brought from Paris in 1900. He organized Hichninsha (the Group of Seven Persons) in 1924 and promoted the commercial art movement (9).

Masuji Hamada (1892-1938) was one of the theoretical leaders of the commercial art movement. In the Prospectus of the Establighment of the Commercial Artist Society he declared in 1926 as follows:

> We must realize that the commercial artists stand on the same level as that of the fine artists. (10)

The poster was fixed in the Japanese society, but the commercial artists could not establish their own social status. In addition to the activities of Sugiura's Hichinin-sha and Hamada's Commercial Artist Society, the Applied Arts Institute and Sun Studio, of which Hokuu Tada (1889-1948) was the leader, supported the commercial art movement early in the Showa era. It had the two functions of the design office and the design school, and shaped the typical model of the design activities. The Commercial Artists' Federation of Japan was settled in 1936 and it consisted of 21 groups.

However, the War between Japan and China broke out in 1937 and all parts of Japanese society began to be organized for war-time needs. In 1938 the Commercial Artists' Federation of Japan changed to the Industrial Artists' Federation of Japan and began to take a timeserving attitide. In 1939 the Society of Reportorial Artists was established. In 1940 the Reportorial Engineering Research Organization was settled. In 1941 the Mainichi Newpapers Co., Ltd. organized the Japanese Society of Industrial Artists and the Japan Telegram and Communication Co., Ltd. (the Dentsu Co., Ltd.) founded the Japan Society of Propaganda Engineers. And they produced posters of the national savings campaign, etc., which asked for help to the war structure. Simultaneously with the breakout of the Pacific War in 1941, the Imperial Rule Assistance Association was established and the Japan Society of Propaganda Culture was organized under its control. It changed to the Corporation of Japan Propaganda in 1943. Under the national wartime structure the commercial art movement ceased to breathe. The social function of the poster bent too much on one side (11).

2-4 The poster after the 2nd World War; to the Annual Exhibition of the Japan Advertising Artists Club (JAAC)

Japan was defeated and occupied by the Allied Forces in 1945. The nation's

economic system was on the verge of bankruptcy. Nobody could talk about advertising at all. The outbreak of the Korean War in 1950 provided Japan with an opportunity for recovery. And 1955 marked the end of the postwar reconstruction period and the beginning of the period of the rapid economic growth. With such an economic recovery, the advertising and the poster, too, began to weave their own histories.

The war cost our country great sacrifices of designers, and the remainders came into contact with each other. In 1951 they established the JAAC. This was the event that gave glory to the first page of the history of the postwar posters. In other words, advertising began to penetrate people's lives. JAAC held up some purposes; rising the quality of advertising art, establishing the social status of designers, and maintaining their mutual aid. They had been called the patternmakers or the commercial artists and put themselves at the mercy of printing companies or advertising concerned. At the right moment of organizing JAAC, they defined themselves as the designers and claimed to stand for their social awareness.

JAAC had played the most important role in the establishment and growth of the graphic design and the graphic designers' social status to its dissolution in 1970. It had called forth great public responses by holding the annual exhibitions since its organization. The works which were exhibited in the annual exhibition were almost posters. Because the graphic designers thought that the poster was most appropriate to show good fruits of their activities. In the annual exhibition of 1953, JAAC prepared the department inviting the public to join the prize contest for the best works in addition to the department of members' works. It had performed a part to open careers to a number of graphic designers with great success. The graphic designers of forty years and over in full blast are almost the winners of the JAAC exhibition. The number of works for application to the annual exhibition

reached 4,623 in 1960 and had balanced at 3,000-3,500. This proved that the occupation of 'graphic design' had been socially recognized (12).

The 2nd World War taught us that the wall of narrow nationalism had to be removed. Nuclear threat impressed this to people profoundly. In the historical background, the Alliance Graphique Internationale (AGI) was founded in 1951 and organized by the graphic designers of all over the world. The Japanese designers joined in AGI. The new constitution of Japan declared in 1946 as follows:

> Aspiring sincerely to an international peace based on justice and order, the Japanese people forever renounce war as a sovereign right of the nation and the threat or use of force as a means of settliing international disputes. (Article 9)

Japan began to go the way to internationalism. World Poster Exhibition was held in the Tokyo National Museum of Modern Art in 1953. Overseas 156 posters included the works of Hans Erni from Switzerland, Raymond Savignac from France, Abram Games from Great Britain, etc. These served as an incentive to the Japanese people. 'Graphic '55' exhibition was organized by the works of the representative graphic designers of Japan; Hiromu Hara, Takashi Kôno, Kenji Itô, Yoshio Hayakawa, Tadashi Ôhashi, Ryuichi Yamashiro. In addition to them, Paul Rand from U.S.A. joined in this exhibition which was composed of only printed posters for the first time in Japan.

World Design Conference was held in Tokyo in 1960. Participants came from 27 countries and included 84 from overseas. They included Herbert Bayer from U.S.A., Saul Bass from U.S.A., Bruno Munari from Italy, Max Huber from Italy, Josef Müller-Brockman from Switzerland, etc. Eyes of Japanese graphic designers were opened wide to the world and they became international. In 1965 'Persona' exhibition was held by Kiyoshi Awazu, Shigeo Fukuda, Mitsuo Katsui, Kazumasa Nagai, Tadanori Yokoo, Akira Uno, and Makoto Wada. They invited Yusaku Kame-

kura, Jan Lenica, Karl Gerstner, and Paul Davis to this exhibition. This was organized by the graphic design works with posters as leading genre, and told the birth of the new generation of designers. Young participants in this exhibition have taken an active part as Japanese representative designers. They won many prizes in the international poster competitions. We can call them the new talents of the first generation from JAAC exhibition. Designers who were regarded as the second generation were Shigeo Okamoto, Kôga Hirano, Eiko Ishioka, Seitarô Kuroda, Keisuke Nagatomo, Katsumi Asaba, etc.

2-5 Posters in the culture of enterprises

Nineteen fifty-five marked the end of the postwar reconstruction period and the beginning of the period of rapid economic growth. The Economic Planning Agency summarized this transition in the 1956 edition of its Economic White Paper with the brief remark that the economy of Japan grew at the high average annual rates of over 10% in the decade and a half following 1955. And the GNP (Gross National Product) of Japan reached the second ranking behind U.S.A., the living conditions rised rapidly and the mode of living was standardized. OAPEC's (Organization of Arab Petroleum Exporting Countries) fourfold increase in oil prices from late 1973 (the first oil crisis) introduced confusion into the world economy. However, Japan emerged from those difficulties successfully. And the country has maintained a favorable international trade balance in the black since then. This has caused economic friction with other foreign countries, and Japan is doing her best in order to solve the friction.

Economic development of Japan gave economic power to Japanese enterprises. Against such an achievement, they were confronted with environmental pollution attendant upon their activities and international trade friction.

And they learned that they must certainly lose their bases if they pursued solely profit. As the result of their own awakening, they bagan to develop their cultural activities in order to return profits to the society. They are as follws: publications; operation of museums, music concerts, open symposia or seminars, and barious culture schools; investment to the activities of art and science; social welfare services; educational works; compaigns for social justice; and so on. In full bloom of the culture of enterprises, it was going to be widely considered that their cultural activities were advertisings and that their advertisings were cultural activities. And posters began to be situated as one of mass-media in the cultural strategy of enterprises. The images in advertisements of TV, newspapers and magazines showed a marked tendency to be put upon posters, too. According to this tendency, the production of posters tended not only to depend on the individuality of art directors, but also to do on the cooperation of photographers, illustrators, copywriters, typographers, graphic designers, etc. Additionally the brilliant advance of offset printing techniques made producing big posters of double-B-size possible (13).

3. Poster documentation in Japan; its present states and problems

3-1 Poster collections in Japan

Though posters are familiar to us and prevailing in Japan, there are only a few museums or libraries which have established the poster collection. There are two types of poster collections in Japanese museums or libraries. One of them sets posters on the extension of the prints collection. This includes only the posters, such as ones by Jules Chéret, Toulouse-Lautrec, etc., which are important in the art history. They are dealt with as quasi-art-objects. The museums or libraries which hold this type of poster collections are as follows: they are Hokkaidô Museum of Modern Art, Miyagi Art

Museum, Library of Kyoto National College of Polytechnic Engineering, Shimonoseki Art Museum, etc.

Another type of poster collections intends to deal with posters as one of graphic design works and locate them as the fundamental materials in the design history. This pays attention to the addition of the character of materials on social history to posters. And this can be loosely divided into two kinds. One kind of poster design collections is positioned in the advertising collection of each enterprise. This has also the character of materials on the history of a company. There are poster collections in the Silver House of Mitsukoshi Co., Ltd. (a department store) and the Art House of Shiseidô Co., Ltd. (a manufacturer and dealer of toilet articles). The latter is open to the public. The other poster design collections include excellent design posters in all fields. Toyama Museum of Modern Art held the International Triennial of Poster and made the collection of contributed posters. This follows the Museum Plakatu in Warsaw. Museum-Library of Musashino Art University has collected posters since 1967 and the total number of its collections reaches about 1,500 overseas ones and about 7,000 domestic ones.

3-2 Process and method of the poster documentation

When we are going to establish poster collections, we must solve some problems in poster documentation processes, collecting, arranging, conserving and opening to the public. The particular nature of posters demands its own documentation techniques at the respective processes.

3-2-1 Collecting process

Posters are thrown away like picnic leavings after they cease to fulfil their function of advertising and information. Masaru Katsumi, one of the

Japanese famous design critics, wrote as follows:

> For my affection to posters, I am much indebted to their nature of vanishing and being scattered and lost besides their frailty and fragility. (15)

That is to say, we must collect objects which we find difficulty in doing. We are worried by the antinomic character of posters in collecting them. In addition to such a difficulty, we are bothered by an enormous number of posters which continue to be produced everyday. We can choose posters to a certain extent by limiting the purpose or the scope of collections to a definite one. For example, we can collect some excellent posters by holding competitions as in the case of Warsaw and Toyama. Or a company confines itself to its own posters. Some museums collect only posters of which values are historically determined. In any case, they are chozen on the basis of degrees of high accomplishments as design works. Attaching undue importance to the excellence of poster design, we are apt to overlook another special quality of posters--witness of the times. As posters are thrown away each time, it is very difficult to find out the past ones. Therefore we had better catch them in the process of their production or distribution. We must make sustained efforts to collect posters by having an eye on the prize works in competitions, or by requesting for remarkable designers, clients or printing companies to offer theirs.

3-2-2 Arranging process

This is the process to control informations on posters. First, we must classify posters according to the contents or character that they have. But we cannot prepare systematic classification schemes, because a number of posters are unevenly distributed in each field for which they advertise. I have ever tried to classify posters by dividing broadly in two categories,

advertisement one and cultural one. The former includes commercial posters, event ones, travel ones and public service ones, and the latter includes art ones, entertainment (exhibition, movie, theater, music, opera, etc.) ones and sports ones. The commercial posters, for example, are divided into one that tries to sell a particular product and the other that tries to sell or upgrade the reputation of an enterprise.

Any classification scheme of trade or industry is requested in order to classify these posters. However, these are of no use. For only the special products or enterprises stress on advertising. As the result of it, the divisions in any classification are unevenly used (16). Retrieval method by using key words in natural language may be suitable for subject approach to posters. As a poster has no name, we must carefully choose the terms to identify it with the other. It ought to be particularly considered that many recent posters carry sensuous words. In those cases the terms as access points to identify them must be worked out.

Authors of posters are various and differ in kind from ones of books. People who are engaged in producing posters must be adopted as access points according to their roles. They are pointed out in '2-5 Posters in the culture of enterprises' of this paper (p. 7). We cannot forget participants in printing posters, particularly in the historical ones. We must also not the corporate bodies necessary to approach the advertising contents of posters. And printing techniques have to be put down clearly.

Poster retrieval system ought to be organized through its images. Posters as objects are stocked according to accession numbers or other items. Poster image is carried in the form of slide, micro-fische, video disc, etc. Arranging process of posters, therefore, is situated in the documentation process of the slide library or the video disc library (17). This is related to the opening methods of poster collections. There are methods of exhibiting

posters, seeing the photographic materials, projecting poster images on screen or CRT (Cathode Ray Tube), etc.

3-2-3 Conserving process

It is caused by the difficulties in conserving posters that their collct-ions are few. A poster is a large-scale sheet. In order to conserve such an awkward thing, some museums set it in a frame and stock it in picture-racks. In this case, the number of posters is controlled within the capacity of picture-racks. Being folded up, a poster is broken into the creased parts. Being stacked flat, posters cannot be drawn out one by one. We insert a poster into a specially made clear folder and suspend the folder on specially made racks as we hang clothes in the wardrobe. By this method we can house many posters in the racks and deal with them without disfigurement. This method is applied to the smaller posters than the double-B-sized. Very large posters are rolled up and hooked on the wall bars.

The storage space must be kept in the states of 60% humidity and 20°C temperature. This is lighted up by the non-ultraviolet lamps. These conditions can prevent papers from fading and deterioration (18).

Notes

1. The 1st International Triennial of Poster in Toyama, 1985 [catalog] (The Museum of Modern Art, Toyama, 1985) p.3
2. " 9th/10th Inernational Poster Biennale in Warsaw (Zacheta Gallery)" in Graphis, no.235. (Graphis, Jan./Feb., 1985) pp.8-27
3. "The new spirit of Japanese design", by Charles Michael Helmken. in Print. (Print, Nov./Dec., 1984) p.61
4. Art direction today, ed. by Tokyo Art Directors Club. (Kôdan-sha, 1984) pp.6-7
5. The history of social conditions in Japan; through changes of advertisements, by Nobuo Konno. (Chuôkôron-sha, 1985) p.2
6. The poster; an illustrated history from 1960, by Harold F. Hutchison. (Studio Vista, 1968)
7. "Memoranda on 100 years of Japanese posters", by Masataka Ogawa. in Adertising arts in Japan; the history of Meiji, Taishô, and Shôwa, vol.1. The poster. (Bijutsu-shuppan-sha, 1967) p.12
8. "Outlines of Japanese advertising arts", by Ayao Yamana. Op. cit.
9. Art nouveau in Japan, by Hiroshi Unno. (Seido-sha, 1978)
10. "A survey of commercial arts", by Masuji Hamada. in The complete works of modern commercial arts, vol.1. (Ars, 1930) pp.4-10
11. The history of Japanese graphic design; the story of my experiences, by Ayao Yamana. (David, 1976) pp.245-341
12. JAAC; twenty years of the Japan Advertising Artists Club. (Publication Committee of JAAC, 1970)
    "Twenty years of the Japan Advertising Artists Club", by Seiichiro Arai. in Graphic designers. (Seibundô-shinkô-sha, 1981) pp.35-121
13. "Plakate und von Unternehmen positiv geförderte Kulturaktivität", von Itsuo Okubo. in Japanische Plakate; die Kunst der visuellen Ansprache aus Tradition-in Gegenwart- und Zukunft (Der Katalog wurde für die Ausstellung 'Japanische Plakate; gestern, heute und morgen') (Vier-Türme, 1983) pp.20-26
14. "Poster collection; its significance and method of organization", by Itsuo Okubo. in Libraries Today, vol.22, no.4 (Japan Library Association, 1984) pp.193-202
15. "The poster; this over-prevailing thing", by Masaru Katsumi. in Graphic designs in the world, 2. Historical posters. (Kôdan-sha, 1974) p.7
16. "Posters seen categorically; Japan and the West", by Itsuo Okubo. in

'81 Annual of AD productions in Japan. (Rikuyô-sha, 1981) pp.1-32

17. "Studying fine arts by computers; iconographical information system of the Museum of Yamato-bunka-kan, Nara City". in Yomiuri Newspapers. (28 March, 1986)

18. See the paper in the note 14. p.201

IFLA

1986

IFLA GENERAL CONFERENCE, TOKYO

Division: Special Libraries

Section: Art Libraries

85-ART-3-E

SOLUTIONS TO PROCESSING EAST ASIAN LANGUAGE MATERIALS IN A CANADIAN LIBRARY

by

Melva J. Dwyer
University of British Columbia
Vancouver, British Columbia, CANADA

KEYWORD(S):

For internal use only:

To be brought to meeting no:

124

Remarks:

to be presented orally ☒

for distribution only ☐

SOLUTIONS TO PROCESSING EAST ASIAN LANGUAGE MATERIALS IN A CANADIAN LIBRARY

The Asian Studies Library at the University of British Columbia, Vancouver, Canada, was first established as a separate division of the library system in 1959. Prior to that time, all East Asian language materials received by the library were catalogued into their respective subject areas according to the Library of Congress classification system and housed with the main book collection.

When the Asian Studies library was established, it was decided that all library materials in East Asian languages would be transferred to the new facility. Those materials on East Asian subjects in western and east European languages remained in their appropriate locations within the basic collection. Originally, this separation of material, did not create major problems, since the new Division was still within the main library building and adjacent to the rest of the major collections. However, when a new Asian Centre was completed in May, 1981, the Asian Studies library was moved there to be a part of the complex. This has resulted in a further separation of materials, since the Centre is some distance from the main library and the processing building. Fine Arts students who wish to concentrate on Chinese or Japanese art find that much material exists in both the Fine Arts library in the main building and the Asian Studies library in the Asian Centre. Although it is true for all subjects related to east Asia, it is possibly more noticeable in the arts, since so much Fine Arts publishing is now being done in Japan, with an increasing amount also coming from China. Pictorial imagery is so important for Fine Arts that all available reproductions must be examined regardless of the language of the text. Therefore, Fine Arts students are forced to use both of these library facilities when carrying out their research.

The Asian Studies library, which originally had only East Asian language materials, Chinese and Japanese, has now expanded to include Korean, Tibetan, and recently, South East Asian languages. The total East Asian collection now numbers approximately 271,000 volumes: 180,000 Chinese, 86,000 Japanese, 2,000 Korean, and 3,000 Tibetan with approximately 900 titles added each year.[1] The collection, the largest in Canada, ranks 13th among

North American East Asian libraries. The strength of the Chinese collection is in History and Literature, with Buddhism, Archaeology and Fine Arts all with considerable holdings. The Social Sciences are particularly strong in the Japanese collection, but once more, Buddhism and Fine Arts are ever growing sections.

Regardless of subject, processing problems are common to most East Asian language materials. For this paper, processing covers a range of topics: acquisitions of books and periodicals, cataloguing and binding. All present some difficulties, when developing East Asian collections in a predominantly English language institution which insists on centralized processing.

Although the East Asian library is a separate branch within the University of British Columbia's library system, all processing is done outside the area. A completely separate staff, responsible for the major portion of Acquisitions and Cataloguing, is located in a building some distance from the Asian Centre. For East Asian language materials, this type of centralization is not always satisfactory. This is especially true when the division heads involved are English speaking with no oriental language background. The personnel responsible for the circulation of the collection, reference work, and book selection are more aware of problems of lapsed subscriptions, incomplete series and difficult invoices than those working in the processing divisions, where they are completely divorced from the collection and the public. In this instance, decentralizated processing would make for a smoother work flow and would help to eliminate problems. When all processing was done in the Asian Studies library, prior to 1973, several useful services were possible. Accessions information was always added to the title page. New books became immediately available and were placed in a browsing area for students and faculty. Both of these services have now been abandoned. The argument in support of the present centralized system is based on financial restraint.

Regardless of the location of the processing activities in relation to the collection, the hiring of suitable staff is of utmost importance. Librarians and support staff working with East Asian language materials must be able to read and write fluent Chinese and/or Japanese. At times, in the

past, it has been very difficult to find trained personnel in North America. At the University of British Columbia, our head librarian moved to Vancouver from Hong Kong to accept the position, while our chief Japanese librarian graduated from library school in Japan. Library schools in North America are now training students who are proficient in these languages so that the problem should not exist to the same extent in the future.

To solve some of the difficulties associated with acquisitions and collection development, the initiating of orders and preliminary searching are carried out within the subject library. Final searching, romanization on order forms, the placing and receipt of orders, occurs in the processing division. Although the Acquistion records for the UBC library system are loaded onto our automated acquistions system, they are not on-line to the Asian Studies library. If they were, more of the order checking could be done in the branch. This is a development planned for the future.

Associated with acquisitions is, of course, book funding. A problem which frequently occurs in our present system is that all funds lapse at the end of the fiscal year, in our case, April 1, but all outstanding orders are carried over as committments. This can result in an overspent budget even at the beginning of a new year unless great care has been taken to place orders well in advance of the year end. East Asian language materials are badly affected by this problem due to the lengthy delay between the placement and receipt of orders, three to six months at least. To clear all invoices by the end of the year is impossible, since invoices are received before the books but cannot be passed for payment until the books actually arrive.

Chinese language materials have some problems closely associated with acquistions. To purchase books published in the People's Republic of China (PRC), our experience has shown that it is better to order through publishers and dealers in Hong Kong rather than to try to use publishers in the PRC. Direct correspondence with the PRC publishers has, in the past, been very difficult. Most frequently, letters have gone unanswered. Books coming from China also have very high postage charges, e.g., one shipment recently cost $65.00 from the PRC but only $45.00 from Hong Kong.[2] Due to the very heavy demand for books in China, titles are often out-of-print before orders from our library arrive in the PRC. On the other hand, Hong Kong publishers

usually are able to get copies of books printed in Mainland China and reprint them for sale to the overseas market. On occasion, this source also fails. The very best solution is to appoint an agent in Hong Kong who would systematically collect all newly published shcolarly titles but our library has been unable to afford this luxury so far.

The recent conference: Chinese Libraries and Librarianship-Collection Development and Publishing Trends in China, which was held in Hong Kong, December 1985, was attended by a number of publishers from the People's Republic. Overseas librarians in attendance stressed the importance of being able to procure titles required for their collections. Since the Chinese government still maintains very tight control over the publishing industry, many titles are not available for export. This may be due to state censorship or simply because of the very limited number of copies printed. A chronic paper shortage always exists in China despite imports.[3] Books on computers and science are usually printed in much larger numbers than those on the arts and humanities. The state controlled China National Publishing Industry Trading Corporation (CNPITC) is the official agency established to export books from the PRC, most transactions must be carried out through their agencies, the largest of which is in Shanghai. As a result of the above conference, it is hoped that some changes may be possible in the overseas distribution of books from the PRC.[4]

Joint publishing is also an increasing problem now that the demand for Chinese materials is becoming greater. English and Japanese publishers are frequently working in conjunction with Chinese publishers to produce reprint editions. It is very difficult to identify these editions from the descriptions sent out in the book lists. Duplication often results, unless a very knowledgeable librarian does the checking and searching. This is not a new problem, since publishers in Taiwan have, for some time, frequently reprinted titles without acknowledgement. It is, as I have said, simply becoming a greater problem. If the supply of original publications available from the PRC was sufficient to meet the demands of the scholarly world, this type of reprinting would not be necessary.

Chinese language periodicals and monographic series are also quite difficult to obtain on a standing order basis. Many titles are of a very

short duration with quite irregular publishing dates. Checking in and claiming becomes a serious problem, especially when there is a centralized system. At the University of British Columbia, the Asian Studies library maintains its own serials check-in files to try to keep the records as accurate as possible. This is a duplication of the main Serials files in the processing division but has proven to be necessary if good service is to be given to students and faculty using the division. To lessen the problems of obtaining periodicals and monographic series, we have found that Hong Kong agents are the most reliable and also more reasonable than those of the PRC.

The problems are almost non-existent when we come to purchase Japanese language books and serials. The main difficulty is the necessity for personnel with a good language background. The Japanese book trade is extremely well organized and of a high quality. The illustrated books are particularly fine which makes them a most important acquisition for Fine Arts. There is an excellent national bibliography listing publications which are readily available for the oversees buyer. There are also some very reliable book agents to service the foreign market. As long as we have the Japanese language staff, the most pressing problem is that of the high cost of the publications. This is particularly true for Fine Arts books. With the recent budget cut backs and the falling Canadian dollar, it has become impossible to purchase many of the best Fine Arts titles which are being published in Japan today. This becomes a tragedy, since there is very little likelihood of ever being able to obtain these titles in the future. They go out-of-print fairly quickly and then the price becomes even more prohibitive, if they do become available.

Japanese periodicals are also comparatively easy to acquire. There is no problem placing standing orders with the Japanese agents. Most of the titles appear regularly, lapsed subscriptions and missing issues are not major difficulties as they are with Chinese titles.

From the above discussion, it is apparent, that in the Acquisitions process for East Asian language materials, the greatest problems occur with publications originating in the People's Republic of China. Japanese materials present few difficulties which cannot be overcome with the properly trained staff and appropriate funding.

Once the books and periodicals are received in the Acquisitions Division in central processing, they are transferred as quickly as possible to the Cataloguing Division where we have had two East Asian language units since 1973: a Chinese unit with one librarian and one library assistant, and a Japanese unit with, originally one librarian who is now working half time, and one library assistant. There is also a third library assistant who serves as a back-up person for each of the units and, in addition, a library assistant who is a calligrapher. Prior to 1973, all cataloguing was done in the subject division which, in many ways, was more successful than the present system which is the result of centralization.

The University of British Columbia has been a staunch supporter of Library of Congress cataloguing from the beginning. In fact, our first head of Cataloguing, who was a devout Catholic, always said that there were two infallibles: the Pope and the Library of Congress! As a result of the acceptance from the outset of L.C. rules, we have not deviated to any extent in our cataloguing procedures. Once the book reaches Cataloguing, it is searched in the L.C. catalogues and fiche. We locate approximately 60% of our East Asian language materials there. We order the East Asian language hard copy cards from the Library of Congress and when the sets arrive, the Asian Studies library receives a full set to be filed into their public catalogue. In the mean time, the books are entered onto our own catalogue support system by author, title and subjects and then sent to the branch library after labelling, with an IBM card for circulation. A temporary catalogue slip accompanies the book, this is filed by title in the catalogue until replaced by the permanent cards. For the approximate 40% of material not found in L.C., original cataloguing is done in the appropriate language unit. A set of cards is prepared and sent to the Asian Studies library when ready. Our cards keep the L.C. format with a romanized main entry and title, while subjects, added entries and notes are in English. When I speak of our own system, I am referring to the University of British Columbia's catalogue support system which was established June 10, 1981. From 1978, when we closed our catalogue, we subscribed to UTLAS but now have our own system. We use it for searching for the past three years but prior to that time, we can still search UTLAS for our records.

Since our public catalogues are not on-line at present, the Asian Studies library receives a set of its own fiche for those materials

in process, i.e.,books on order, those recently received, and those recently catalogued. The branch also receives a set of the Micro-catalogue fiche which includes all catalogued material added to the UBC library since 1978, regardless of location or subject. The main card catalogue of the library was closed on January 1, 1978, but several of the subject divisions, including Fine Arts, Music and Asian Studies continue to receive either a full set of cards or a partial set. Fine Arts and Music receive a shelf list card only, but as I have previously mentioned, Asian Studies receives a full set.

The filing system used in the branch library does create some problems for the user. Cards for the Chinese materials are filed word by word, whereas those for Japanese books are filed letter by letter. However, in order to maintain consistency in the fiche catalogues supplied to all divisions, the filing is letter by letter. Once the cards are filed in the catalogue, this difficulty becomes less important, since the user of the Asian Studies library rarely needs to search the fiche catalogue for materials in the East Asian languages. It will only be when the reader attempts to locate related materials in the other parts of the library system that some difficulties might occur. Fine Arts students, who are predominantly English language oriented, do find some initial difficulty when first attempting to use the catalogue in the Asian Studies library.

An aspect of the cataloguing process is the romanization of authors and titles for the main entries on our own cards. Acquisitions must also romanize their orders, in order to put the information onto their support system. Since cards are produced for public use in cataloguing, it is a very imporant part of the process. The Library of Congress and all North American East Asian language libraries use the Wade-Giles system for their Chinese materials and the Hepburn for Japanese. However, the Chinese government has now officially adopted the Pinyin system, e.g. Peiping now becomes Beijing, and the Japanese national system changes Chiba to Tiba. This difference in romanization affects proper names and place names. There is some confusion in using the catalogue, although the use of "see" and "see also" references has helped to clarify most problems. For us, it was too expensive to do the necessary retrospective changes.

A continuing problem both in our library, and with the majority of East Asian libraries, is the lack of a good authority list.

Our central authority file is being cleaned up and added to at the present time. It includes names, series, subjects, and uniform titles. Since this is for the entire library system, the East Asian language entries are not always as good as they should be. Miss Ng, head of the Asian Studies library, has suggested that RLIN be used to establish an authority file specifically for East Asian language materials. If this became possible, all East Asian language libraries in North America could have access. To date, this suggestion has not been accepted.

Some of our own processing problems for East Asian language materials could be solved if we were able to access RLIN which can now accept East Asian language materials in the vernacular. However, at this time, the cost is too great for our library. We shall have to continue to load onto our own system with special provision for providing cards for the Asian Studies library, and depend on the Library of Congress support system for the majority of our cataloguing. If RLIN did become available to us, the two major Canadian East Asian language libraries would have their records available there, since the University of Toronto has already put their East Asian language collection onto the system.[5]

When periodicals arrive in our library, they are checked in at the central Serials Division. This is another instance of centralized processing which is not as efficient as it could be for East Asian language materials. A set of Serials fiche is distributed to all libraries. The fiche lists the entire university collection and includes holdings records. However, the information is not always accurate and, as I have already stated, the Asian Studies library maintains its own check-in files as do several other branch libraries, including Fine Arts. The system is now on-line to the various divisions and branches, therefore, the necessity for separate check-in files is becoming less important. However, there is much information on the files in the subject divisions which does not appear on the fiche. It is also difficult for the central Serials personnel to keep accurate records of monographic series, especially for oriental languages. Those working in the Serials Division do not always have the necessary language expertise to understand some of the difficulties in numbering, title changes etc. It is not unusual for someone in Serials to declare an item to be a duplicate when it is not. The branch library can solve this problem much more easily, since the items are readily available for comparison. To avoid returning or discarding materials

which have been considered duplicates, but which may not be, some of the branches, including Fine Arts and Asian Studies, ask to have all duplicates sent to them.

When the books and periodicals are received in the Asian Studies library, they are placed on the shelves in their original state. Many Chinese items come unbound or with paper backing, while most Japanese items, except serials, are bound in hard cover. At one time, the library ordered special folders for Chinese materials so that the unbound items could be easily kept together and be protected from the dust and dirt. This method of binding is particularly useful for series and periodicals in the Chinese language. However, once more, due to financial cutbacks, this is no longer possible. Binders are no longer ordered from Hong Kong and if and when materials require binding, they are sent to our regular commercial binder for full or perfect binding. Perfect binding, the term we use for a non-stitched, glued binding with card boards instead of buckram, has been used for a number of journal titles for some years, again to save money. Since the commercial binder has no specialized knowledge of the accepted oriental style of arrangement, very specific directions must be attached to each volume and item to be bound. This is done in the Asian Studies library when the items are prepared for binding. In the Fine Arts library, we unfortunately bound a set of the Japanese art journal Kokka, in the western manner. Our Japanese art historian was most upset and said that, as a result, the volumes were of little use. He demanded that we send them back for rebinding, but due to the amount of extra trimming which would have been necessary, plus the expense involved, we decided to live with our error. The students seem to find their way through the volumes without undue difficulty.

From the foregoing discussion, it can be seen that the most important necessity for a smoothly functioning East Asian language library is the personnel who are trained in library techniques and, at the same time, have the language skills. Many of the errors and time consuming processes could be avoided if this were always true. The best place for processing of this type of material would seem to be within the Asian Studies library rather than in the central processing divisions. This is particularly true when the buildings are a considerable distance apart as on our campus. In the branch library, there are always personnel available with the language

expertise and the subject knowledge. I have mentioned frequently programs which would be of assistance to us but which are not available due to a lack of sufficient funding. As Miss Ng, our head librarian in the Asian Studies library, declares, "With money you can solve so many problems."[6]

Much of the specific information for this paper has been supplied by the head of the Asian Studies Library, Miss Tung-King Ng, and by her assistant librarian, Mr. Tsuneharu Gonnami.

1. Ng, Tung-King. Report to the East Asian Libraries Committee. February, 1986.
2. This was the results of a test case carried out by the Acquistions Division.
3. Peruschek, D.E. "Features in Managing East Asian Studies Collections." Collection Management 5 (3/4), Fall/Winter, 1983. p. 92.
4. Miss Ng attended this conference.
5. "University of Toronto Joins RLG: for Records of East Asian Holdings." Library Journal 108, May 15, 1983. PP. 944-5.
6. This statement was made in coversation with the author when discussing the problems of the Asian Studies Library.

IFLA GENERAL CONFERENCE, TOKYO

Division: Special Libraries

Section: Art Libraries

1986

103-ART-4-E

History of Western Sources on Japanese Art: A Bibliographic Essay

by

Nancy S. ALLEN
Head Librarian,
Museum of Fine Arts
Boston, Massachusetts,
U. S. A.

K E Y W O R D (S):

Japan
Art
Bibliography

For internal use only:

To be brought to meeting no:

124

Remarks:

to be presented orally ☒

for distribution only ☐

1251

Contrary to commonly held opinion, knowledge of Japanese art in the West was not dependent on the 1853 arrival of Commodore Perry to the ports of Japan after two hundred and fifty years of self-imposed seclusion. Dutch merchants were allowed a limited and highly restricted access to the country since the early seventeenth century retaining relations after other European merchants and clerics had been expelled.

Between 1690 and 1691 Englebert Kaempfer (1651-1716) was sent as physician to the Dutch East India Company. The well travelled doctor was more enamoured with learning about and recording his observations of Japan than the practice of medicine, a fortunate fact for successive generations if not his patients. Kaempfer found that trade alone was not restricted. The Japanese were bound by oath not to discuss religion, the transactions of court, or the character of daily life. Shortly after his arrival a Japanese man of twenty-four was appointed to wait on Kaempfer and to observe the practice of medicine. The talented young man proved an able student of Dutch and, willing to ignore the ban on communication, proceeded to assist Kaempfer in his investigation of all aspects of Japanese history, religion, government, arts, and sciences. The books and information he provided, together with the observations of the scientific minded Kaempfer, formed the basis for the doctor's manuscript, The History of Japan: Together With a Description of the Kingdom of Siam, 1690-1691. The manuscript was translated from high German into English by J. G. Scheuchzer and published

posthumously in five volumes in 1727.(1) This early Western language source on Japan covered geography, original descent of the Japanese, natural history, religion, a study of Nagasaki, and accounts of Kaempfer's journeys to the Emperor's court in 1690 and 1691. Although little of the information focuses on the arts specifically, description of buildings in Nagasaki, building methods, industries such as lacquer and textile production, household goods, and costume provide valuable documentation of eighteenth century Japan.

European access to information about Japanese history and culture in the early 19th century is confirmed by the publication of Nippon Archiv zur Beschreibung von Japon, 1831-1852 by Philipp Franz von Siebold (1796-1866).(2) In 1843 a major collection of Japanese prints and illustrated books from von Siebold became available to the public when they were acquired by the Department des Manuscrits of the Bibliotheque Nationale in Paris. Von Siebold's collection attests to his interest in art acquisition as a means of ethnographic documentation rather than as an aesthetic pursuit.(3) Perhaps these lively and popular ukiyo-e prints were collected because there were restrictions on the export of printed materials and other forms of art from Japan.

Auction catalogs also provide early documentation of Japanese art in Europe prior to 1850. Access to specific sale dates and locations can be found in Fritz Lugt, Répertoire des Catalogues de Ventes Publiques.(4) Auction catalogs continued to provide documentation of Japanese art in Europe later in the nineteenth and early

twentieth centuries when sale of such significant collections as those of Louis Gonse, Edmond Goncourt, and art dealer Samuel Bing occasioned publication of lavish catalogs.(5) In the United States, sales devoted exclusively to Japanese art were held as early as 1896 by Yamanaka and Company, the firm responsible for importing some of the finest Japanese objects.(6)

Collection catalogs were published from the mid-nineteenth century onward and they also serve to document the Japanese works available to the European public. In addition to the Bibliothèque Nationale in Paris, both the British Museum and the Victoria and Albert Museum were acquiring Japanese works by 1867. The Victoria and Albert Museum published its List of the Objects Obtained During the Paris Exhibition of 1867, by Gift, Loan or Purchase in 1868.(7) In 1886 the collector William Anderson (1842-1900) wrote Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum which included valuable, annotated bibliography of Japanese sources(8)

The advent of exhibitions devoted partially or wholly to the display of Japanese art marked the beginning of the institutionalization of collecting. The Union Centrale des Beaux-Arts, today, the Musée des arts Décoratifs, was established as a private association in Paris in 1863 to afford artists and craftsmen the opportunity to study industrial arts. Biannual exhibitions featured Japanese art starting in 1863 and in 1869 a two part catalog of Oriental art was published, Union

Centrale des Beaux-arts Appliqués à l'Industrie, Exposition de 1869, Catalogue du Musee Oriental, Paris. The first exhibition of Japanese art in America which included a catalog or checklist was "Hokusai and His School", held at the Museum of Fine Arts, Boston in 1893 with a brief catalog written by Ernest Fenollosa.(10) A recent survey of Japanese art exhibitions in the United States 1893-1981 for which catalogs were produced provides interesting raw material for the study of the geographical distribution and subject matter of exhibitions of Japanese art in the U. S.(11)

After the Meiji Restoration in 1867, cultural exchange between the West and Japan began in earnest. In 1872 the Asiatic Society of Japan was formed for the purpose of collecting information and investigating subjects relating to Japan or other Asiatic countries. Its Transactions documents the papers presented in Tokyo by members of the society and forms a varied and valuable compendium of knowledge on the country which for over two hundred years had been virtually uneffected by the changes and progress of Europe.(12) The articles cover science, natural science, natural and social history. No organized study of Japanese art or architecture is presented, yet the observations of the writers on arts and industries, on family and households, and on important religious sites are reminiscent of the writings of Englebert Kaempfer nearly two hundred years earlier.

Diaries were another genre of literature which provided detailed information about Japan at the turn of the

century. These sources, written by Western visitors and based on the experience of travel and residence in Japan, were the first to provide contemporary accounts of customs and local lore. The British writer, Lafcadio Hearn (1850-1904) wrote Glimpses of Unfamiliar Japan, 2 volumes, in 1894 after a four year tenure observing life in Japan.(13) His sketches provide a unique and loving view of festivals and religious customs rich with the scents, textures, and colors of mountain retreats and city bustle. In 1877 a zoologist from Salem, Massachussets, Edward Sylvester Morse (1838-1925) visited Japan to study brachiopods. His two volume diary Japan Day By Day offers details and impressions of Japan and the Japanese at the critical moment when long valued traditions were threatened by the wave of enthusiasm for Western ways. With scientific accuracy he made sketches of everything that caught his interest and thus provided a comprehensive written and visual resource.(14)

Knowledge of Japanese art was spread by the growing movement of internation expositions in the 19th century. The Vienna Fair in 1873 was the first in which the Japanese government participated. The second was on the occasion of the centennial of the founding of America, the Philadelphia World's Fair in 1876. The purpose of these extravaganzas was to promote economic development, provide vicarious travel, and make the social world more comprehensible. Catalogs of the art works exhibited from each country enable us to know exactly what was seen by Americans and Europeans and thus better understand Japanese influence on art,

architecture, and design. In 1893 at the World's Columbian Exposition in Chicago, the Imperial Japanese Commission erected a copy of the Hō-ō-den, or Phoenix Hall, which provided many Americans their first view of Japanese style architecture. The Hall was decorated with art treasures from Japan and documented in a catalog written by Okakura Kakuzo.(15)

The writings of Okakura Kakuzo (1862-1913) offered a distinctly new form of early literature on Japanese art, namely one written in English by a native of Japan. Okakura met Ernest Fenollosa, an American from Boston, while Okakura was studying political science and law at Tokyo Imperial University in 1877. Fenollosa's course on aesthetics and his increasing interest in the study of Japanese art fascinated Okakura. Soon Okakura was working alongside Morse and Fenollosa on a movement to save the nation's cultural heritage. Their activities included the establishment of an artists' association, the Committee for the Protection of Cultural Properties, and the first national art school, Tokyo School of Fine Arts of which Okakura became director in 1888.

Okakura's first book in English, The Ideals of the East, was published in London in 1903.(16) Like much of his future writing, the style is broad and impressionistic. Here, for the first time, Japanese art is explained in the context of its historic, religious, and aesthetic antecedents. With characteristic eloquence he wrote, "The history of Japanese art becomes...the history of Asiatic ideals--the beach where each successive wave of

Eastern thought has left its sand-ripple as it beat against the national consciousness."(17) Two years later the publication of The Book of Tea established his eminence as interpreter of Japanese culture to the West.(18) In this essay on tea he wrote, "The Philosophy of Tea is not mere aestheticism in the ordinary acceptance of the term, for it expresses conjointly with ethics and religion our whole point of view about man and nature....It represents the true spirit of Eastern democracy by making all its votaries aristocrats in taste."(19) Clearly these are not writings filled with detailed documentation but Okakura's knowledge and vivid expression offered Western readers in 1906, and even now offer, a broad, and, at times spiritual, understanding of Japanese culture.

Photographic documentation provides another method of understanding social and artistic life in Japan at the turn of the century. Outstanding photographers such as K. Ogawa found business brisk in the sale of albums containing images of people in divergent occupations and social levels. Pictures of merchants, wrestlers, female beauties dressed in formal wear and farmers clad in dress of the field were sold along with those of scenic and architectural views of great renown and beauty. Aside from their initial purpose as aesthetically pleasing souvenirs, the published work of these talented photographers provides an invaluable corpus of images to aid in the study of Japanese arts, crafts, and architecture of the period.(20)

During the early decades of this century the interest in Japanese art continued to grow in the United

States. Collectors such as Charles Freer (1856-1919) and William Sturgis Bigelow (1850-1926) were actively studying and acquiring the art of Japan. Okakura himself was Curator of Oriental Art at the Museum of Fine Arts, Boston between 1906 and his death in 1913 and was instrumental in the acquisition and cataloging of its extensive Japanese collection. Suddenly publications on Japanese art and culture proliferated, many written by self-styled experts without knowledge of Japanese language or the experience of a sojourn in Japan.

To improve understanding of its cultural heritage a society was formed to sponsor activities and publications in which native writers would present specific topics to Western readers. The Kokusai Bunka Shinkokai (Society for International Cultural Relations) was formed in 1935. Within two years the Society published A Guide to Japanese Studies: Orientation in the Study of Japanese History, Buddhism, Shintoism, Art, Classical Literature, Modern Literature.(21) Yutaka Tazawa's essay "Orientation in the Study of Japanese Art" offered the first overview of the discipline of art history in Japan, a discipline unknown prior to the Meiji Restoration (1868-1912). He characterized the three branches of study as: 1)Art history exclusively; 2)Investigation of art in its historical context; 3)Iconographical study of Buddhist sculpture and painting and reviews the advances in the study and documentation of Japanese art and architecture. Major collections of art, schools teaching art and/or architecture, research institutes, lists of Japanese

language journals on art, and classified bibliography are included and provide otherwise difficult to obtain information.(22)

The Society also launched a bibliographic series in 1935, K.B.S. Quarterly, a classified listing of non-Japanese materaials. Its publication was interrupted during World War II but resumed in 1959 as the K.B.S. Bibliography, offering annotated bibliography of information on Japan in the vernacular. An art series of short "pocket" books on selected cultural themes including masks, gardens, and dolls was also published by Kokusai Bunka Shinkokai.

With a similar goal of providing basic knowledge of aspects of Japanese culture to foreigners the Board of Tourist Industry, now the Japan Travel Bureau began a series that would focus on both the old and new. The volumes were often written by Japanese scholars and later translated to English. Many of the volumes of this popular series have been reissued remaining in print after as much as thirty years because they provide unique, though not scholarly, information.

During the past twenty years the literature of Japanese art in English has increased in quantity and quality both. One Japanese series, Nihon no Bijutsu, was begun in 1966 by the Shibundo publishing company and has provided inspiration for two series in translation. The Heibonsha Survey of Japanese Art consists of thirty volumes plus an index and covers all periods and media of fine arts, decorative arts, and architecture. The set offers a full

survey of Japanese art at a reasonable price. Based on original Japanese editions, the objects illustrated are drawn largely from Japanese museums and private collections and therefore provide access to materials less frequently available in Western publications. Unfortunately, the translations loose some of the clarity of the original text written by Japanese scholars, and footnotes and bibliography are absent from all volumes. Another series based on issues of Nihon no Bijutsu is called the Art of Japan. Edited by Harvard University Professor John Rosenfield, this series is ongoing. The illustrative material is better reproduced and the text more readable and coherent than that of the Heibonsha series. Art of Japan is not attempting to be comprehensive, but it is hoped that the series will continue to provide affordable translation of selected Nihon no Bijutsu issues.

In the past twenty years museums in the West have been increasingly active in presenting major loan exhibitions accompanied by scholarly catalogs.(23) The field of Japanese art has received great attention through this exposure. Museums with major collections of Japanese art such as those in Boston, Chicago, Cleveland, New York, Saint Louis, Seattle, and Washington have provided a succession of outstanding shows often based largely on their own holdings. American museums have been fortunate as well in exhibiting works of private collectors, often providing the first public viewing and documentation of these works.(24) The exhibition program of two New York societies dedicated to the study and interpretation of Asian culture,

history, government, commerce, and politics have also had an important impact. In 1963 Asia House Gallery presented its first exhibition of Japanese art followed in 1971 by Japan House Gallery. Both institutions have consistently sponsored high quality exhibitions most of which have been docmented by scholarly catalogs.

Recent years have also provided the field with scholarly monographs in English. These sources are notable for coverage of previously undocumented information and/or depth with which a particular artist or medium is covered. High quality illustrations and plates, English language bibliography, and Japanese bibliography in romanization and kanji characterize the best of the recent publications. A sampling of such books in English includes David Chibbett's The History of Japanese Printing and Book Illustration, and Jack Hillier's The Art of Hokusai in Book Illustration.(25)

Dissertations form another means of scholarly research on Japan. Fortunately access to information on dissertations is enhanced by a classified listing called, The Arts: A Catalog of Selected Doctoral Dissertation Research, published by University Microfilms International which offers ordering information on the dissertations and masters theses available through this publisher. The Association for Asian Studies publishes another useful dissertation index, Doctoral Dissertations on Asia.(26)

Indexes which cover periodical literature on Japanese art are limited. Art Index does cover a small

number of journals dedicated to art of the East, but none of them written in Japanese. RILA and the Répertoire both exclude Asian art from their coverage; however, a supplement to the Répertoire provides access to Japanese literature. The one source which is dedicated to furthering research on Asian topics, the Bibliography of Asian Studies, suffers from a time lapse of three to four years between publication of the article and its subsequent indexing, a lamentable delay.(27)

What we lack in 1986 is better understanding of the organization of information in Japan, of libraries and archives. Itsuo Okubo's paper "Problems in Art History Documentation in Japan" presented before this body at the IFLA General Conference, Manila, 1980 offered invaluable insights into this problem.(28) We need now to press indexing services in the West to begin and/or expand coverage of Japanese art including Japanese language sources. The publication of a guide to the organization of Japanese libraries, museum collections, archives, temple records, and documentation on contemporary art would make a significant contribution to the problem. The recent trend to include Western language captions in Japanese monographs and exhibition catalogs is extremely beneficial. Of course, nothing makes it quite so easy to benefit from research in Japan as publications which offer translation of the Japanese text. One remarkable example of this would have to be Jodai-Gire: 7th and 8th Century Textiles in Japan from the Shōsō-in and Hōryū-ji, written by Kaneo Matsumoto which contains English translation of the Japanese

text.(29)

Clearly the exchange among professional art librarians such as we are fortunate enough to experience this week will improve our mutual understanding and suggest new ways to expand our knowledge of Japan and the West. Surely our meetings will achieve much if they take us a step in that direction.

FOOTNOTES

1. Kaempfer, Engelbert. History of Japan...Together with a Description of the Kingdom of Siam, Written in High-Dutch by Engelbertus Kaempfer...and Translated from His Original Manuscript...by J. G. Scheuchzer...With the Life of the Author and an Introduction...London: Printed by the Translator, 1727.

2. Siebold, Philipp Franz von. Nippon: Archiv zur Beschreibung von Japan. Leyden: The Author, 1852.

3. Floyd, Phylis. "Documentary Evidence for the Availability of Japanese Imagery in Europe in Nineteenth-Century Public Collections." Art Bulletin. Vol. LXVII. No. 1. March 1986. pp.105-141.

Analysis of the works represented in these early sales catalogs was undertaken by Phylis Floyd as part of a doctoral dissertation, Japonisme in Context: Documentation, Criticism, Aesthetic Reactions, Ph.D. Dissertation, University of Michigan, 1983.

4. Lugt, Frits. Répertoire des Catalogues de Ventes Publiques, Intéressant l'Art ou la Curiosité, Tableaux, Dessins, Estampes, Miniatures, Sculptures, Bronzes, Émaux, Vitraux, Tapisseries, Céramiques, Objects d'Art, Meubles, Antiquités, Monnaies Médailles, Camées, Intailles, Armes, Instruments, Curiosités Naturelles, etc. La Haye: M. Nijhoff, 1938-1964. 3 Vol.

5. Goncourt, Edmond Louis Antoine Huot de. Collection des Goncourts: Arts de l'Extrême Orient. Paris: [Hotel Druot], [1897].

6. Yamanaka and Company. Catalogue of Rare Lacquers, Paintings, Prints, Procelains, Bronzes, Embroideries, Ivory Carvings, Crystal Ball, Swords and Sword Ornaments, Ancient Palace Screens, Buddhist Statuettes, etc...Belonging to Messrs. Yamanaka and Co....to Be Sold...March 12th, 13th and 14th...American Art Association, managers. New York: [J. J. Little and Company], 1896.

7. Victoria and Albert Museum, South Kensington. List of Objects Obtained During the Paris Exhibition of 1867 by Gift, Loan, or Purchase and Now Exhibited in the South Kensington Museum. London: Eyre and Spottiswoode, 1868.

8. Anderson, William. Descriptive and Historical Catalogue of a Collection of Japanese and Chinese Paintings in the British Museum. Printed by order of the Trustees. London: Longmans and Company, 1886.

9. Floyd, op.cit., p.119.

10. Fenollosa, Ernest Francisco. Hokusai and His School: Catalogue. Boston: Museum of Fine Arts, 1893.

11. Japan Society. "Japanese Art Exhibitions With Catalogue in the United States of America 1893-1981." 44p. Supplement to: Kurata, Bunsaku. Hōryū-ji: Temple of the Exalted Law: Early Buddhist Art from Japan. W. Chie Ishibashi, translator. New York: Japan Society, 1981.

12. Asiatic Society of Japan. Transactions. v.1--1872+.

13. Hearn, Lafcadio. Glimpses of Unfamiliar

1265

Japan. Boston: Houghton Mifflin Comapany, 1894. 2 Vol.

14. Morse, Edward Sylvester. Japan Day By Day. Boston: Houghton Mifflin Company, 1914, 2 Vol.

15. Okakura, Kakudzo. The Hō-ō-den: An Illustrated Description of the Buildings Erected by the Japanese Government at the World's Columbian Exposition, Jackson Park, Chicago. Tokyo: K. Ogawa, 1893.

16. Okakura, Kakusu. The Ideals of the East with Special Reference to the Art of Japan. London: John Murray, 1903.

17. Ibid., p.8-9.

18. Okakura, Kakuzo. The Book of Tea. Rutland, Vermont: Charles e. Tuttle Company, 1956. Originally published 1906.

19. Ibid. p.4.

20. Ogawa, K. Japanese Costume Before the Restoration, Photographed by K. Ogawa. Tokyo: The Author, [1893].

Ogawa, K. Costumes and Customs in Japan by K. Ogawa, Photographer. Tokyo: [The Author], n.d.

For discussion of these and other related sources see: Japan: Photographs 1854-1905. Clark Worswich, editor. New York: A Pennwich Book, Published for Japan House Gallery and the American Federation of Arts, 1979.

21. Kokusai Bunka Shinkokai. A Guide to Japanese Studies: Orientation in the Study of Japanese History, Buddhism, Shintoism, Art, Classical Literature, Modern Literature. Tokyo: Kokusai Bunka Shinkoka, 1937.

22. Ibid., p.161-198.

23. 1970 "Traditions of Japanese Art: Selections from the Kimiko and John Powers Collection". Fogg Art Museum, Harvard University. Rosenfield, John M. and Shimada, Shujiro. Traditions of Japanese Art: Selections from the Kimiko and John Powers Collection, 393 pp.

1974 "Ukiyo-e Painting". Freer Gallery of Art. Stern, Harold P., Ukiyoe-e Painting, 336 pp.

1976 "Japanese Ink Paintings from American Collections: The Muromachi Period". The Art Museum, Princeton University. Shimizu, Yoshiaki, and Wheelwright, Carolyn. Japanese Ink Paintings from American Collections; The Muromachi Period, 300 pp.

1977 "The Tokugawa Collection. No Robes and Masks." National Gallery of Art. Tokugawa, Yoshinobu; Cort, Louise Allison; Okochi, Sadao; and Bethe, Monica. The Tokugawa Collection. No Robes and Masks, 280 pp.

1980 "Imperial Japan: The Art of the Meiji Era (1868-1912)". Herbert F. Johnson Museum of Art, Cornell University. Baekeland, Frederick. Imperial Japan: The Art of the Meiji Era (1868-1912), 232 pp.

1981 "Hōryū-ji: Temple of the Exalted Law--Early Buddhist Art from Japan." Japan House Gallery, New York. Kurata, Bunsaku, and Ishibashi, W. Chie. Hōryū-ji: Temple of the Exalted Law--Early Buddhist Art from Japan, 172 pp.

1984 "Masters of Japanese Calligraphy." The Asia Society Galleries, New York and Japan House Gallery, New York. Shimizu, Yoshiaki, and Rosenfield, John M. Masters of Japanese Calligraphy, 340 pp.

24. Among the collectors whose works have been the subject of exhibitions in the U. S. are: Mr. and Mrs. James B. Austin, Mary and Jackson Burke, Mr. and Mrs. C. D. Carter, Georges Clemenceau, Kurt and Millie Gitter, Mr. and Mrs. Riochard Gale, Charles A. Greenfield, James A. Michener, Kimiko and John Powers, C. Adrian Rubel.

25. Chibbett, David. The History of Japanese Printing and Book Illustration. New York: Kodansha International Ltd., 1977.

Hillier, Jack. The Art of Hokusai in Book Illustration. Berkeley: University of California Press and Sotheby Parke Bernet Publications, 1980.

26. Doctoral Dissertations on Asia. Frank Shulman, editor. Vol. 1-- Winter 1975+. [Ann Arbor]: Association for Asian Studies.

27. Art Index. Bertrum Delli, editor. Vol. 1-- 1979+. New York: H. W. Wilson Company.

RILA: International Repertory of the Literature of Art. A Bibliographic Service of the J. Paul Getty Trust. Michael Rinehart, editor. Editorial Office Sterling and Francine Clark Art Institute. Demonstration Issue, 1973. Vol 1-- 1975+.

Répertoire d'Art et d'Archéologie. Joanna Szczepinska-Tramer, editor. Under the direction of Comité Francais d'Histoire de l'Art. Paris: Centre de Documentation Sciences Humaines. Vol 1-- 1910+.

Art et Archéologie: Proche-Orient, Asie, Amerique. Paris: Centre National de la Recherche Scientifique. Vol 1-- 1970+.

Bibliography of Asian Studies. Vol. 1-- [1971+]. [Ann Arbor]: Association for Asian Studies. (Formerly included as part of the Journal of Asian Studies.)

28. Okubo, Itsuo. "Problems in Art History Documentation in Japan." Art Libraries Journal, Vol. 5. No. 4. Winter 1980. pp.25-33.

29. Matsumoto, Kaneo. Jōdai-Gire: 7th and 8th Century Textiles in Japan from the Shōsō-in and Hōryū-ji. Kyoto: Shikosha Publishing Company, 1984.

IFLA GENERAL CONFERENCE, TOKYO

1986

Division:

Section: Art Libraries

115-ART-5-E

ART INFORMATION NETWORKS IN ASIA AND THE PACIFIC

by

Sue Boaden
Library Project Officer
Australia Council

KEYWORD(S):

For internal use only:

To be brought to meeting no: 124

Remarks:

to be presented orally ☒

for distribution only ☐

1425

I was particularly pleased to be asked to prepare a paper for the Tokyo IFLA conference on this topic because it is an area about which I have only a general knowledge but a great deal of interest. Australia, as a so-called Western nation, regards the Asian and Pacific region of increasing significance and has progressively developed programs, particularly in the cultural area, which will have effects well into the next century. Other countries in the area, particularly Japan, China, India and New Zealand, have developed closer relations in the cultural areas which have helped to strengthen understanding between the different cultures of the region. (At this point it is probably appropriate to alert you to the bias of the paper which is written from an Australian perspective but which seeks to provide general information on art information developments between countries of the region.)

In this outline of art information networks in the Asian/Pacific region I have included information on Australia, New Zealand, Papua New Guinea and countries of Asia including India, Japan and China. I have also limited myself geographically to the Pacific Islands excluding Hawaii and the Eastern Pacific.

In discussing art information networks I am taking as my launch pad the exchange of art and craft exhibitions between countries, the exchange of artists and arts administrators, the publication of journals by countries of the region and the distribution of exhibition catalogues between countries. Also relevant will be art library associations and their networking and support function.

In researching for this paper I have been fortunate to have access to key personnel in Australia who have been directly involved with organising exchanges of art and artists in the region. In Australia a number of government authorities are involved in exchange, including the Department of Foreign Affairs, the Australia Council (for whom I work) and, occasionally, commerical organisations.

Networks often begin with an artist visiting a country and talking to exhibition curators. Then an approach is often made on a national level between diplomats and arts administrators. Sometimes a request is made through an Embassy directly to a country asking for an exhibition for a particular event.

There are a number of important exhibitions in this region which are held on a regular basis and which contribute to the networking process on a regular basis. The one with which I am most familiar is the Biennale of Sydney. The first Biennale opened at the Sydney Opera House in 1973 and confined its choice of representation to artists from countries neighbouring Australia or to Australian artists. At that first Biennale artists from India, Japan, Indonesia, New Zealand, Malaysia, Korea, Thailand and the Philippines were represented. Even then Australian art curators were conscious of our place in the region and were concerned to develop cross-cultural dialogues. The 6th Biennale of Sydney opened with great fanfare in May this year. Representation of artists was quite broad this year and included artists from Japan, India, New Zealand and Papua New Guinea in addition to artists from Australia, the Americas and Europe.

Many of the artists represented actually visited Sydney during the exhibition and gave lectures on aspects of their work. This is one way in which networks are developed between countries.

The Indian Triennale is another of the infrequent opportunities extended to artists of the region to participate in a contemporary Asian context. The Sixth Triennale of India was held in Delhi earlier this year, and artists from Asia and Australia were represented, as well as artists from America and Europe. This Triennale is developing into an event of some importance in the region as it offers the opportunity for artists to engage in cross-cultural networking of a contemporary nature.

Another link between countries has been forged with the development of ANZART as a biennial exhibition event representing an expression of active co-operation between Australian and New Zealand artists. The exhibitions are usually site-oriented and focus on the sculptural and environmental aspects of artists' work. ANZART has been held regularly since 1981 when it was held in Christchurch, New Zealand. Since then exhibitions have been held in Hobart, Tasmania (1983) and Auckland, New Zealand (1985). ANZART has a thematic focus with emphasis being placed on meeting and exchange. It is an unusual forum because it emerges out of, and is organised by, the art community. ANZART is an important network because it helps to break down the "cultural cringe" attitudes left over from the colonial period when Australia regarded itself as superior to its smaller New Zealand neighbour.

Links between artists specifically in Japan and Australia, have been developed since the first Continuum exhibition in 1983, when Australian artists exhibited at fifteen commercial galleries in the Tokyo Ginza. In 1985, as the name of the event suggests, Continuum "continuously" evolved into an exhibition of contemporary Japanese art in Australia. The content of Continuum '85 was wide-ranging including installations, painting, graphics, video art, performance and architecture. As the Chairman of the Continuum '85 selection committee, Ms Emiko Namikawa, noted in her introduction to the catalogue, "Westerners' understanding of Japan is still minimal. Continuum is an ideal attempt to foster friendship through the exchange of art between Australia and Japan."(1)

The Asian Art Biennale held in Dacca, Bangladesh has representation from contemporary Asian artists. I was not able to find much detail on this event except that it does take place on a regular basis. Perhaps some of you can fill all of us in on this particular event.

One-off exhibitions between countries in the region are increasing in number. The Japan Foundation actively promotes the work of Japanese artists throughout the Asian and Pacific region and over the years has mounted exhibitions of photography in Korea and China; of prints in Indonesia and of video art in Australia.

The Crafts Board of the Australia Council, with the assistance of the Department of Foreign Affairs, has made a particular effort to promote Australian crafts and craftspeople in Asia. An exhibition of Contemporary Australian

Ceramics recently undertook an extensive tour of Asia and the Pacific extensively and has in fact only just arrived back in Australia after having toured to Hong Kong, the Philippines, Singapore, Malaysia, Indonesia, Papua New Guinea and New Zealand since 1983.

During the 1970's an exhibition of the works of ten Australian jewellers toured South-East Asia to critical acclaim.

The Australia-Japan Foundation also supports the exchange of exhibitions between our two countries. Works from the Idemitsu Museum of Arts in Tokyo have toured Australia in the past few years, and have been well received by the Australian people.

In the 1970's and 1980's many exhibitions from China toured Australia. They were mostly of the blockbuster kind - well known to all of you - and were primarily concerned with archaeological objects unearthed recently in China. Art from Australia has gone on exhibition to China as a reciprocal arrangement.

In keeping with its function to develop cultural relations with our near neighbours and in conjunction with private industry and various government organisations, the Australian Department of Foreign Affairs has organised major exhibitions from Australia for viewing in China, Japan, Korea, Indonesia, the Philippines and Hong Kong. At the time of these exhibitions, reciprocal arrangements are often discussed and tours of works from those countries visit Australia. In this way the appreciation of the arts of our neighbours is encouraged and networks are established.

As well as encouraging the circulation of exhibitions the Australian government encourages interchange visits by Asian, Pacific and Australian artists in order for them to become more acquainted with cultural developments in their various countries. The exchange of artists between the countries of Asia and the Pacific is growing. Individual artists and craftsmen are travelling to nearby countries to lecture and to run workshop programs, as well as to be present when their work is exhibited in local galleries. This is an important link in the network process and encourages a more personal exchange of skills and influences in the region.

The government of New Zealand has a particular interest in Maori and Pacific Island arts and has an active program of support for the traditional arts of the Pacific island people. Samoan, Tongan and Cook Island arts and crafts are encouraged by the availability of grants for particular projects.

Other bodies within the Pacific region coordinate cultural activities and encourage the revival and development of traditional arts and crafts. The South Pacific Commission represents the countries of the Pacific and one of its functions is to promote our Pacific heritage, particularly by organising the Festival of Pacific Arts held regularly in the region. Festivals have been held in Fiji, New Zealand, Tahiti and New Guinea, and one is planned for Australia. The Festival usually has representatives from around 26 countries and territories. As well as having performing arts components, the visual arts and crafts are well-represented at the Festival by exhibitions and displays.

Demonstrations of traditional craft skills are extremely popular. The Festival is an exciting occasion which gives the opportunity to the peoples of the Pacific people to experience the culture of other countries in the region.

Festivals generally form another kind of information network. Most festivals have an art component where a number of galleries join together to hold thematic exhibitions. The Adelaide Festival of the the Arts, the Perth Festival, the Festival of Sydney, the Hong Kong Festival and the New Zealand International Festival of the Arts are examples of these. Often artists from neighbouring countries are represented. Fesitvals are promoted as tourist attractions and overseas exhibiting artists are used to lure patrons. This helps to extend the network to the general public and to the international traveller. Festivals generate excitement, colour and interest and are excellent vehicles for promoting networking.

The South Pacific Cultures Fund is another support body which provides grants to individuals or organisations in the South Pacific region. It is financed by the Australian government and is active in the areas of conservation and preservation, encouragement of the traditional creative arts, and the support of traditional festivals, amongst other things. This fund provides another form of art information networking by encouraging the awareness of the need to continue the traditional cultural skills often threatened by the advance of industrial civilisation.

Libraries and information centres are another form of art information networks. In the Asian/Pacific region there are a number of art libraries which have strong collections of material on the art of the Pacific and of Asia. These libraries operate within a professional network linked by ARLIS/ANZ or by the Art Libraries Section of IFLA in the more technologically developed countries.

ARLIS/ANZ began in Australia in 1975 and has members representing arts libraries and collections in Australia and New Zealand. The ARLIS/ANZ newsletter serves as a vehicle for information exchange, and the organisation itself has a primary role to coordinate networking amongst arts libraries in New Zealand and Australia.

From my research for this paper I have not been able to find a similar body which coordinates the special interests of Asian or Pacific Island art libraries. Perhaps this meeting in Tokyo might provide the impetus for such a development.

The Art Libraries Section of IFLA is a relatively new networking organisation which operates worldwide and includes representatives from the Asian/Pacific region. With two Australian members on the Committee one can only hope that the networking function in this region will be developed and strengthened.

Unesco and particularly, the Asian Cultural Centre for Unesco, plays an important role in art information networking in the region. The Centre actively promotes coordination and program development in the Asian and Pacific region and emphasises the publication of promotional

material such as kits on Asian music, and various newsletters on Asian culture. The Centre has also published a Directory of Cultural Organisations and Institutions in Asia and the Pacific which gives a detailed guide to the structure and scope of cultural organisations. This was the first place I turned to when beginning research on this topic. The Directory showed me just how little networking there was in the cultural field.

Information officers and cultural attachés operating out of diplomatic embassies often take on an art networking function. This is usually on an ad hoc basis and, because the networks are largely informal, the amateur undertaking a search for information is quite often unsuccessful. The availability of trained and experienced cultural advisors at embassies in the region would help to encourage the establishment of stronger art information networks.

Art publications in the form of exhibition catalogues also play an important role in the exchange of art information, as do the periodicals published on the art scene in each country. There are problems with acquiring both types of publications, particularly catalogues, as most librarians here will know from bitter experience. The "blockbuster" catalogue does not pose such a big problem but the travelling or one-off exhibition catalogue often proves to be extremely elusive. My own organisation, for example, actively promotes touring exhibitions and I often have difficulty in tracking down copies of the exhibition catalogue. There are a number of reasons for this, but the main one, I believe, is that librarians do not actively

develop networks with exhibition curators who are largely responsible for the distribution of their own exhibition catalogues. Mailing lists often represent the scholarly network of art world connections but not the research library network so important to scholars, but not widely acknowledged.

If anyone is interested I have prepared a list of art and craft journals published in the Asian/Pacific region. Copies of the list are available on request.

I hope that all of the examples which I have discussed above help to give some background on what is happening in this region. Until quite recently those countries with an Anglo-Saxon colonial heritage were inclined to look to the technologically-developed Western world of Europe and North America for guidance. Culturally, Asian countries in turn were quite insular and rarely looked outside their borders, particularly in the arts.

This is now changing, and quite rapidly. To take my own country as an example - Australia has come of age culturally and some people say a true cultural identity is recognisable. It is quite usual for Australian art and craft exhibitions to tour extensively in the region, but I suspect that published material on the arts from Australia does not circulate so readily. We still regard colleagues in Europe or North America as the professionals who would be more likely to have an interest in what is happening in Australia. Our distribution lists still have an Anglo-Saxon bias.

It would be comforting to know that others share my concern. I believe that art librarians have the potential to further the embryonic networks already established and I wonder whether it would be appropriate and timely for an Asian/ Pacific association of ARLIS to be established in order to strengthen those informal links already established and to provide advice and assistance closer to home for those countries where art librarianship is a new discipline.

I was interested to read recently of the IFLA Medium Term Program for 1986-1991, particularly as it concerns Asia and Oceania. The Medium Term Plan advocates, amongst other things, the organisation of regional workshops for continuing education in specialised library and information science subjects; the extension of the coverage of individuals and countries on the Experienced Library and Information Personnel in Asia database, and assistance in the establishment of special libraries and the development of a program of continuing education for the staff of such libraries.

The development of cultural activities by a society is to be encouraged. To date, the art information networks which complement cultural activities are in many cases not very sophisticated in Asia and the Pacific. Regional art libraries face many challenges which can only be encouraged by widespread co-operation and communication, in the form of networking, throughout the region.

Sue Boaden
June 1986

1436

FOOTNOTE

(1) Continuum '85: aspects of Japanese art today. Exhibition held Melbourne, 1985. -Melbourne: Continuum '85 Australian Committee, 1985. p.8.

IFLA General Conference, Tokyo, 1986

Devision of Special Libraries

Section on Art Libraries

207 - ART - 5 - E

Traditional Methods of Work with Literature on Art in the All-Union State Library of Foreign Literature

A.M.Semicheva

Chief bibliographer

VGBIL, Moscow

USSR

For internal use only:

to be brought to meeting no:

113

Remarks:

to be presented orally

for distribution only X

5015

Traditional methods of work with literature on art in the All-Union State Library of Foreign Literature

The All-Union State Library of Foreign Literature is one of the largest libraries of humanitarien profile. The sizable part of its holdings is made up by Soviet and foreign literature on art. Thus the Library has more than 98ths editions on art, including those published in Asian and African countries. Among them are albums of illustrated materials, books on art history, on different genres of art and on creative work of some particular artist. More than 150ths requests on art publications are fulfilled annually. In other words this kind of literature is asked five times more often than all other books from our holdings.

The most demanded publications on art are singled out into special auxiliary stock. The latter includes mainly reference and educational material as well as encyclopedias, art dictionaries and bibliographies (all in all 350 items of storage). In 1985 alone they were ordered more than 4ths times. There is special Art Reading Room in the Library for artcritics, students of art faculties, postgraduates and all those interested in that field. The Art Reading Room is the place of regularly held subject exhibitions and of the representations of new acquisitions. These displays are organized (at an average there are more than 30 of them annually) with the aim to promulgate our publications on art.

5016

All information concerning literature on art in the Library holdings is represented in alphabetic and subject catalogues. This kind of literature is described in accordance with general bibliographical rules, but there are some particularities. Thus an artist whose works are represented in given album is considered (recorded in files) as an author. The same rule is applied to photoalbums. Descriptions of books published since 1980 are supplied with annotations.

As for the literature of oriental origin its description is duplicated in transcription, that facilitates work with catalogues and makes it possible to incorporate this information into bibliographies issued in Russian or other languages.

Very important function in the process of search of information in the field of art publications is attributed to subject files of art articles from Soviet and foreign periodicals. In the Library more than 1200 of them are covered in such a way. In conformity with the classification scheme, in the framework of which these materials are processed, the following subject areas are singled out: Theory of Art, History of arts, Artistic education, Art and society, Genres of Art, International prizes, International conferences and exhibitions. All the data on these topics is regularly updated and is arranged by country and within it - according to more specialized subject.

This file is being maintained since early sixties and has more than 205ths cards. Every one of them has a short annotation of an article which relates to some of the above mentioned themes. Thus, the indexing of periodicals presupposes conduction of the

following processes: search, selection and evaluation of information.

So the identification of the most interesting material within the general data flow is the main object of periodicals processing.

In this work our specialists take into consideration such aspects as scientific and information value of a given material, the possibility of its use in the Library's scientific and information activity. Analitical description contains knowledge on the article itself and on the edition in which it was published.

On the base of this information the Library prepares (on requests from different organizations, artistic unions and individuals) short reports on some particular branch of art.

Some of this material is chanelled by our library as well as by other humanitarian institutions, where similar work is conducted, to the department "Culture information" of the V.I. Lenin State Library, within the framework of which the following art publications are issued:

- Bibliographies of new soviet and foreign literature (on art);
- Information bulletin. Reviews of conferences reports, abstracts of research papers, surveys of scientific activity etc.
- Current information. It is prepared on the base of analysis and generalization of information relating to different aspects of art and culture in the USSR and abroad. This edition is supplemented by list of sources used in its compilation.

Study of results, attained owing to the use of the above-described methods of information activity, confirmed their effectiveness and demonstrated the necessity of organization of special department within the framework of a given library for dealing with literature on art.